



2007  
2008

# *Spring Philharmonia*

THE CONSERVATORY OF MUSIC  
AT LYNN UNIVERSITY

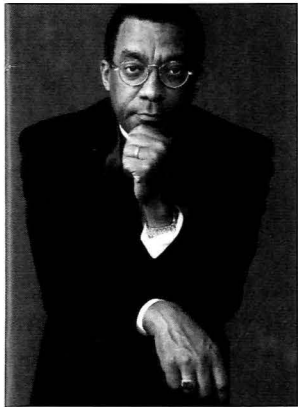
*When talent meets inspiration,  
the results are extraordinary.*

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# MESSAGE

## to our friends



Welcome to the second half of the 2007-2008 season. The talented students and extraordinary faculty of the Conservatory of Music at Lynn University take this opportunity to share with you the beautiful world of music. You, the patrons, through your presence and generosity, continue to pave the road to the artistic success of our young musicians.

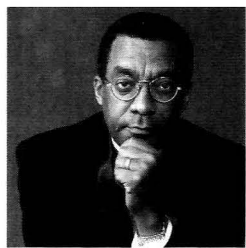
This community engagement is in keeping with the Conservatory of Music's mission: to provide high-quality professional performance education for gifted young musicians, and to set a superior standard for music performance worldwide.

This season's program explores a broad variety of musical offerings designed to enrich your artistic spirit and nourish your soul.

As the conservatory expands and excels, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world.

Thank you for joining us for a magnificent season of great music.

Jon Robertson  
Dean



## OUR DEAN

### Jon Robertson

Maestro Jon Robertson enjoys a distinguished career as a pianist, conductor and academician. He was awarded full scholarship six consecutive years to The Juilliard School of Music, earning a Bachelor of Music, Master of Music and Doctor of Musical Arts degree in piano performance as a student of Beveridge Webster.

He has also studied choral conducting with Abraham Kaplan at Juilliard and orchestral conducting with Maestro Herbert Blomstedt, music director, Gewandhaus Orchestra, Leipzig, Germany.

After completing a master's degree at Juilliard, he was appointed chair of the department of music at Oakwood College in Huntsville, Ala. In 1970, Robertson returned to Juilliard as a Ford Foundation Scholar to complete his Doctor of Musical Arts.

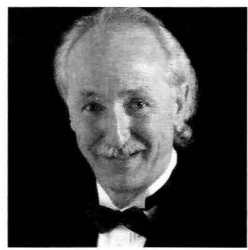
In 1972, Robertson became chair of the Thayer Conservatory of Music at Atlantic Union College in Massachusetts. He became conductor and music director of the

Kristiansand Symphony Orchestra in Norway in 1979, a post he held until 1987. Maestro Robertson has been the conductor and music director of the Redlands Symphony Orchestra in California since 1982.

As guest conductor, Maestro Robertson has conducted orchestras such as the San Francisco Symphony at Stern Grove and in Davies Hall and the Beijing Central Philharmonic in China. He is a regular guest conductor of the Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98. He has also conducted the Bratislava Chamber Orchestra; at Pianofest Austria at Bad Aussee; and most recently in South Africa, at the University of Stellenbosch International Festival.

This is Robertson's third year as dean of the Conservatory of Music.





# OUR CONDUCTOR

## Albert-George Schram

A native of the Netherlands, Albert-George Schram is resident conductor of the Columbus Symphony Orchestra and resident conductor of the Nashville Symphony in Tennessee. He is also frequent guest conductor at the Charlotte Symphony Orchestra and Tucson Symphony Orchestra in Arizona.

He was the resident conductor of the former Florida Philharmonic, concurrently serving as music director and conductor of the Lubbock Symphony Orchestra from 1994-2000. During his tenure, the orchestra blossomed into the premier arts organization in West Texas. From 1990 to 1996, Schram served as resident conductor of the Louisville Symphony Orchestra. Three of the orchestra's subscription series enjoyed exceptional growth under his artistic guidance.

Schram's foreign conducting engagements have included the KBS Symphony Orchestra (live, televised concerts), the Taegu Symphony Orchestra in Korea, and the Orchester der Allgemeinen

Musikgesellschaft Luzern in Switzerland. He has made return appearances to his native Holland to conduct the Netherlands Radio Orchestra and the Netherlands Broadcast Orchestra.

In the United States, his guest conducting appearances have included the symphony orchestras in Dallas, Tucson, Oklahoma City, Spokane, Dayton, Shreveport and San Antonio, as well as Ballet Metropolitan and the Akron University Opera.

Schram's studies have been largely in the European tradition under the tutelage of Franco Ferrara, Rafael Kubelik, Abraham Kaplan and Neeme Järvi. He has studied at the Conservatory of the Hague in the Netherlands, the universities of Calgary and Victoria, and the University of Washington, where he received the Doctor of Musical Arts in conducting.





# THE CONSERVATORY OF MUSIC AT LYNN UNIVERSITY

*PRESENTS*

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## LYNN UNIVERSITY **PHILHARMONIA ORCHESTRA #4**

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**Jon Robertson**, guest conductor

**Saturday, Feb. 16, 2008**  
7 p.m.

**Sunday, Feb. 17, 2008**  
4 p.m.

Saint Andrew's School  
Boca Raton, Fla.

# PROGRAM

**Jon Robertson**, guest conductor

Saturday, Feb. 16, 2008

Sunday, Feb. 17, 2008

*Academic Festival Overture in  
C Minor, op. 80*

Johannes Brahms  
(1833-1897)

*Violin Concerto in D Major, op. 35*  
*Allegro moderato*  
*Canzonetta: Andante*  
*Finale: Allegro vivacissimo*

Pyotr Ilyich Tchaikovsky  
(1840-1893)

Daniela Shtereva, violin\*

\* Winner of the second annual  
National Society of Arts and Letters  
National Violin Competition

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## INTERMISSION

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*Symphony No. 8 in G Major, op. 88*  
*Allegro con brio*  
*Adagio*  
*Allegretto grazioso – Molto vivace*  
*Allegro ma non troppo*

Antonín Dvořák  
(1841-1904)

# Daniela SHTEREVA



Daniela Shtereva is the first-place prizewinner of the 2007 National Society of Arts and Letters National Violin Competition, The Society of American Musicians Auditions in Chicago in 2007, and the 2006 Washington International String Competition. She is also a semifinalist of the 2007 Sarasate International and Michael Hill violin competitions, 2006 International Violin Competition of Indianapolis and The Jean Sibelius Violin Competition in 2005.

Her recent solo and chamber music appearances include concerts at the Seattle Chamber Music Festival, Kennedy Center and Pittsburgh. Daniela's playing has been described as "absolutely spine-tingling" (Rod Biss, *The Strad* magazine, October 2007), and her Bartok second concerto performance as "shot through with fantasy and fire" (Andrew Malone, *Washington Post*, May 2006).

Live broadcasts of her performances can be found on the official web site of the Indianapolis competition, [www.violin.org](http://www.violin.org), as well as [www.youtube.com](http://www.youtube.com). She has five CDs released on Music Minus One.

Daniela was born in Plovdiv, Bulgaria, into a family with preserved musical tradition

for five generations. She holds a bachelor's degree from the National Conservatory of Music in Sofia, Bulgaria; a Master of Music from Louisiana State University; and an Artist Diploma from Carnegie Mellon University. Among her main teachers are Cyrus Forough, Kevork Mardirossian and Evgenia-Maria Popova, themselves pupils of legendary violinists David Oistrakh, Yfrah Neemann, and Leonid Kogan.

Currently, Shtereva performs on a Vuillaume violin and a Vigneron bow generously on loan from her teacher, Cyrus Forough.





# PROGRAM NOTES

BY BARBARA BARRY, Head of Musicology

**Johannes Brahms (1833-1897):**

*Academic Festival Overture in C Minor, op. 80*

Brahms is best known to audiences today for subtly nuanced chamber music and his four symphonies, which were written in two pairs: the first in 1876 followed by the second in 1877, then the third in 1883 with the fourth in 1884-85. In between the two sets, though, Brahms wrote another pair of orchestral works, the two overtures, both written in 1880: the *Academic Festival Overture, op. 80* and the *Tragic Overture, op. 81*. Like the first two symphonies, which have one work in a somber minor key and the other in a contrasting open, major key, so also do the overtures, except that the contrasting keys are in reverse order, the *Academic Festival Overture* being in a bright major key, the “Tragic” its somber counterpart.

The *Academic Festival Overture* has been a longtime favorite with audiences since its first performance in 1880. It was written on the occasion of Brahms receiving an honorary doctorate from the University of Breslau and incorporates several popular songs, including the *Rakoczi March*. By combining popular melodies within the context of a sonata allegro movement, the form used for the first movements of symphonies, Brahms shows his compositional skill —as befitting a recipient of an honorary doctorate in music — to mediate between the “low” style of the student tavern and the “high” style of development in sonata form. The

C minor opening is transformed into C major, and the overture comes to a climax on the rousing melody *Glaudeamus igitur*.

**Peter Ilych Tchaikovsky (1840-1893):**

*Violin Concerto in D Major, op. 35*

People intersect in a composer's life to create significant events, and at two different points in Tchaikovsky's life, the violinist Yosef Kotek was to play a strategic role. The first time, in 1876-77, when Kotek was giving violin lessons to a wealthy widow, Nadezhda von Meck, Kotek suggested that Madame von Meck might wish to commission one or more works from Tchaikovsky. Kotek was a friend and enthusiastic supporter of Tchaikovsky's music, but he probably never envisaged that this initial contact would literally change Tchaikovsky's life. Von Meck was to become Tchaikovsky's most important patron but she insisted that they should never meet, so their relationship was developed through personal and moving letters.

Kotek was to re-enter Tchaikovsky's life a couple of years later after the composer's disastrous marriage, when he had been struggling with depression. As well as providing company, Kotek played many musical works with Tchaikovsky and provided the stimulus for the composer's next major project, the *Violin Concerto in D Major*. The work was sketched in less than a month and was dedicated to the well-known violinist Leopold Auer, who

Tchaikovsky felt would be able to promote the work to the public. However, Auer complained that the solo part was virtually unplayable, so Tchaikovsky withdrew the dedication and transferred it to Adolf Brodsky, who gave the premiere of the work in Vienna with Hans Richter conducting the Vienna Philharmonic. The influential Viennese critic Eduard Hanslick, a strong supporter of Brahms who disliked Tchaikovsky's music, gave it an extremely negative review, but Brodsky continued to champion the work, which is now one of the most admired concertos in the violin repertoire.

The violin "speaks" in three different voices in the first movement: a lyrical voice, in its opening melody and the expressive second subject; a dramatic voice; and a virtuosic voice, with highly elaborate technical passage work across the range of the instrument, soaring into its highest register. In the development section in the middle of the first movement, the opening lyrical theme is transformed into an intense section of double stopping where the lyrical material becomes dramatic, and at the center of the movement is a solo cadenza ending with a trill that melts into the return of the opening lyrical melody for the recapitulation. The second movement, "Canzonetta," is a minor key instrumental song, inflected with the slightly melancholy accents of Slavonic music. There is no break between the second and third movements: instead, the orchestra catapults into the brilliant finale, in which the violin's virtuosic voice leads but also gives

way to the richly lyrical writing so characteristic of Tchaikovsky's music. The high-energy finale makes a brilliant close to the work.

### **Antonín Dvořák (1841-1904):**

#### ***Symphony No. 8 in G Major, op. 88***

Czech composer Antonín Dvořák was born in Nelahozeves, near Prague, and showed early musical talent, studying organ, violin and viola. Although his parents were working-class people, they recognized his talent and encouraged his musical training. From 1857 he played viola in the concerts of the Cecilia Society in Prague, and later, from 1862, in the Provisional Theater as first viola, where he played in operas by Mozart, Weber, Rossini, Verdi and Wagner. This practical experience was to be invaluable to Dvořák and enabled him to make full use of it in writing his own symphonies.

During the 1870s, Dvořák turned his attention primarily to composition, working in a variety of forms, including the *Serenade for Strings*, quartets and a set of Moravian Duets which Brahms recommended enthusiastically to his publisher Simrock and initiated the friendship between the two composers. But it was the popular *Slavonic Dances* that, in 1878, propelled Dvořák into popularity in Germany, London and New York.

In August 1883, Dvořák was invited to conduct performances of his orchestral works with the Philharmonic Society and in a highly successful series of concerts including the 6th symphony, the 2nd *Slavonic Rhapsody* and his *Stabat Mater*.

He was to return several times to England for performances of his 7th and 8th symphonies and the cello concerto.

Like Brahms, Dvořák did not start writing symphonies until he had contributed to other musical forms, such as the string quartet and the concert overture. He regarded the symphony as the jewel in the crown of a composer, the most important form in the later 19th century, but for Dvořák his symphonies are full of colorful melodic ideas and draw from a variety of sources, including folk-like themes and brass fanfares.

Written in the standard four movement symphonic plan, the first movement opens with a slow introduction in G minor as a foil for the bright character of the first movement, a device also found in many of Haydn's symphonies, and shows a melodic expansiveness that will be evident throughout the work. Although marked *Adagio* (very slow), the second movement has beautifully shaped melodic continuity, with the line often divided between different orchestral groups in a musical dialogue. The center of this movement is a richly textured brass fanfare supported by strings, and from this high point the music ebbs away in fragments that resemble bird calls. Instead of a fast tempo scherzo such as we find in Beethoven and Mahler, the third movement is a medium tempo triple time *Allegretto grazioso* in G minor, which turns in a consolatory way to the major. The movement contains many fine details of orchestral writing for the woodwinds and string writing where the

lyrical melody (bowed) is supported by plucked (pizzicato) writing. The finale opens with a solo brass fanfare and contrasts two distinct characters — an easy-going melodic style and a strongly emphasized dotted rhythmic pattern, forte underscored by timpani. As the movement unfolds, the rhythmic pattern takes center stage in the development, but Dvořák shows his fresh approach to symphonic writing by having the easygoing melody re-enter quietly as if inviting our recognition. In a grand closing gesture the finale ends in a fast-paced coda to make a spirited conclusion to the work.









# THE CONSERVATORY OF MUSIC AT LYNN UNIVERSITY

*PRESENTS*

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## LYNN UNIVERSITY **PHILHARMONIA ORCHESTRA #5**

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**Albert-George Schram**, music director and conductor

**Saturday, March 29, 2008**

7 p.m.

**Sunday, March 30, 2008**

4 p.m.

Saint Andrew's School  
Boca Raton, Fla.

# PROGRAM

## Albert-George Schram,

artistic director and conductor

Saturday, March 29, 2008

Sunday, March 30, 2008

*Symphonic Metamorphoses on  
Themes by Carl Maria von Weber*

*Allegro*

*Scherzo (Turandot): Moderato - Lively*

*Andantino*

*March*

Paul Hindemith  
(1895-1963)

*Cello Concerto in A Minor, op. 129*

*Nicht zu schnell*

*Langsam*

*Sehr lebhaft*

Robert Schumann  
(1810-1856)

Caleb Jones, cello

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### INTERMISSION

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*Pétrouchka: Burlesque in Four  
Scenes (1947 version)*

*The Shrovetide Fair*

*Pétrouchka's Cell*

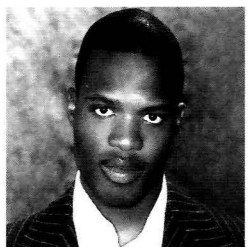
*The Moor's Quarters*

*The Shrovetide Fair and Pétrouchka's Death*

Igor Stravinsky  
(1882-1971)



# Caleb JONES



Cellist Caleb Jones has collaborated with many composers and premiered many new works in venues such as the Kennedy Center's Terrace Theater. Jones was a featured artist for the "2006 Peabody at Homewood Concert Series" in which he presented an unaccompanied recital that included a composition of his own. In April 2006, he won the "2006 Rising Star Award" from the Howard County Arts Council (Md).

He has attended many festivals including Interlochen Arts Camp, in which he was the recipient of the Emerson Scholarship (2003) and selected to participate in the Valade Master Teacher program with violinist William Preucil and cellist Eric Kim. In the summers of 2005 and 2006, he attended the Music Academy of the West where he studied cello with Alan Stepansky and David Geber and chamber music with Peter Salaff, Jerome Lowenthal, and the Takács and Brentano String Quartets. In 2007, he participated in the Beijing International Music Festival and Academy.

Jones received his high school diploma from the South Carolina Governor's School for the Arts and Humanities (2003). In 2006, Jones graduated from the Peabody Institute of The Johns Hopkins University with a Performer's Certificate. While at Peabody, Jones was a student of Alan Stepansky and a recipient of the Steven Kates Memorial Scholarship. Jones is currently attending the Conservatory of Music at Lynn University, where he studies cello with David Cole.

Jones is a member of the Young Eight, a string octet dedicated to diversifying the classical music audience through its outreach programs and performances. Their recent and upcoming performances include The Kimmel Center (Philadelphia), UW World Series (Seattle), and Raleigh Chamber Music Guild (N.C.).

# PROGRAM NOTES

BY BARBARA BARRY, Head of Musicology

## **Paul Hindemith (1895-1963):**

### *Symphonic Metamorphoses on Themes by Carl Maria von Weber*

Metamorphosis can be defined as a change from one state or form to another. The most famous classical reference to such transformational changes is the set of mythological stories by the Roman poet Ovid. *Symphonic Metamorphoses on Themes by Carl Maria von Weber* dates from 1943 when Hindemith was living in America and teaching at Yale, but the background to the work is particularly interesting. Although Hindemith was by no means at the forefront of the German musical avant garde during the 1920s and early '30s, when the Nazis came to power in April 1933, many of his works were labeled "cultural Bolshevism" and "un-German," and he was no longer allowed to play in concerts in Germany (he was a fine violinist and violist). Hindemith left Germany for Switzerland in 1938 and then came to the United States.

Shortly after his arrival he met the dancer and choreographer Léonide Massine in order to plan a ballet. Despite initial enthusiasm, the original project with Massine fell through, and it would be another three years before Hindemith returned to the score and completed it.

Rather than just themes by Weber, the prolific early 19th century composer of German opera, piano music and concerti,

Hindemith took entire pieces and reworked them, much as Stravinsky has done in *Pulcinella*. The first of the four metamorphoses is a reworking of a four-hand piece which Weber had originally described as "All'Ongarese" (in the Hungarian style). With reminiscences of Neo-Classicism, it has a regular eighth-note pulse, overlaid by more irregular rhythmic patterns, first in the strings then migrating through the wind and brass.

The second movement, called Turandot, Scherzo, is not a reference to Puccini's famous opera, but to Weber's incidental music for Schiller's translation of Gozzi's *Turandotte*. Opening with a flute recitative, the melodic line of the movement nevertheless retains oriental color, the main theme being repeated eight times with varied orchestration.

The third and fourth movements are also orchestral reworkings of Weber's four-hand piano pieces, the third being a medium slow *Andantino*. Hindemith transposed Weber's original piece from C minor to B-flat minor. In its melodic division between wind instruments, its plangent sound and spare orchestration, the opening of this movement is reminiscent of the slow movement of Stravinsky's *Symphony of Psalms*.

Written in 2/2 time, the finale is a fast march. The main dotted figure is distributed to different orchestral families, first

to the strings, then the wind with a triplet counter figure in the brass. Hindemith plays off the different orchestral groups to create visual impact as well as aural stereophonic effects. The triplet figure takes over and drives the movement to a strongly defined end.

**Robert Schumann (1810-1856):**

***Cello Concerto in A Minor, op. 129***

Schumann's cello concerto, originally entitled *Konzertstück* (concert piece), dates from 1850, but it was not performed during Schumann's lifetime. The premiere was given in Leipzig on June 9, 1860, four years after Schumann's death. It was written in the same year as the popular *Rhenish* Symphony, No. 3 in E flat Major, and shortly after the *Manfred* overture, showing Schumann's involvement with large-scale compositions, both vocal and instrumental.

The years 1848-50 were highly productive for Schumann, in both the amount of works and their variety; he completed both the *Waldscenen* for piano and the *Concertstück* for four horns and orchestra. 1848, though, was also a year of violent political unrest throughout much of Europe and there was fighting in the streets of Dresden. Schumann, who for a considerable while had been looking for a more stable, salaried position, decided to move to Düsseldorf to become music director, which required conducting the chorus and orchestra for the city's subscription concert series. It was during his first season in Düsseldorf in 1850 that Schumann started work on the cello concerto.

Written in three movements, the work is nevertheless played without a break. This innovation can be found in Beethoven's works, in the connection between the last two movements of his fifth symphony and the last three movements of his sixth. There is also a two-note transition between the middle and last movements of his "Emperor" piano concerto, but the links between the movements in Schumann's cello concerto are more worked out and connective.

The three movements of the cello concerto are designated *Nicht zu schnell* (not too fast); *Langsam* (slowly); and *Sehr lebhaft* (very lively). Three orchestral chords initiate an astonishing opening, a haunting cello melancholy that is soulful and expressive, qualities that characterize the work. After the orchestra answers the first entry, the cello resumes with a line that is like a recitative in opera, so expressive it almost speaks. Modulating to C major for the second theme, the music briefly explores the upper range of the instrument. In the middle section, the music returns to minor and the inward speaking quality of the opening. The recapitulation occurs at the halfway point of the movement— not the usual two-thirds of the way through— with its extraordinarily melancholy and expressive melody, so that there is a sense of both structural symmetry and temporal unfolding. In the recapitulation, a series of upward rushing lines leads to the consoling second subject, now in A major.

The transition to the second movement takes us into a graceful cello line, beautifully contoured like a melodic garland. Toward the end of the movement the

opening of the work breaks in, as if to re-establish the expressive opening, but this pushes forward into the rhythmically incisive last movement in A minor. For the first time in the work, the upper register is used more extensively as well as the complete range of the solo instrument. The cadenza starts with a rising line like an instrumental recitative, again recalling the first movement, gradually gaining momentum and leading to the fast-paced coda which strongly closes the work.

In opposition to the empty virtuosity of the Romantic period, especially in piano and violin concertos, Schumann upheld the importance of musical quality and expressivity—first, as a critic, in his writing about music, but even more tellingly, in writing his own music, of which the cello concerto is an enduring example.

**Igor Stravinsky (1882-1971):**

***Pétrouchka: Burlesque in Four Scenes*  
(1947 version)**

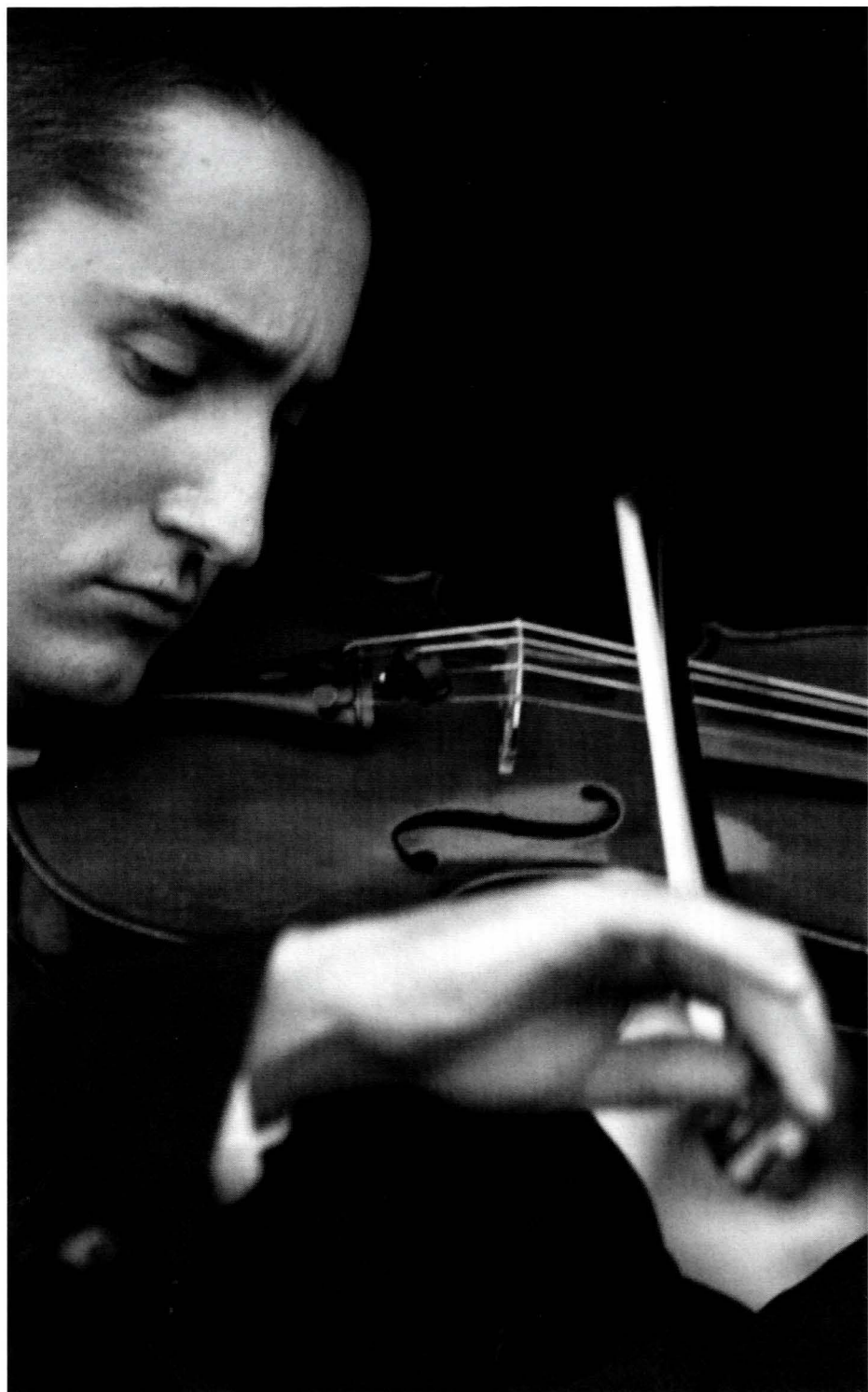
With *Pétrouchka*, the pathos of the clown—half-puppet, half-human became ingrained into the psyche of the 20th century. *Pétrouchka* was the second of the trio of three “Russian” ballets for the impresario Sergei Diaghilev and the Ballets Russes, written between 1909 and 1913. The first of these was *The Firebird*, an oriental tale, and the third was *The Rite of Spring*, which caused a riot at its first performance and enduring fame for Stravinsky.

By contrast with the beautifully contoured lines and decorum of classical ballet, *Pétrouchka*’s subject matter of a murdered puppet at a village fair and the ballet’s angular movement were as

groundbreaking as its highly charged, dissonant score. Instead of long, flowing melodic lines in Tchaikovsky’s ballet scores for *The Sleeping Beauty* and *Swan Lake*, Stravinsky’s orchestral writing is vividly characterized with both peasant-type melodies and abrasively dissonant sections. It is written in four scenes or “tableaux,” each consisting of short segments set off sharply one from another. Stravinsky achieves coherence within a tableau through the recurrence of strategic figures, such as the sharply articulated “dance russe” in the first tableau.

With striking sets by Alexander Benois, the ballet’s success was also due to the extraordinary dancing of Nijinsky in the title role (a part more recently danced to acclaim by Mikhail Baryshnikov), conveying the dual character of puppet and human—a wooden puppet brought to life by the jerking strings of the Showman but who has human feelings. One of three puppets for the fairground entertainment, *Pétrouchka* is in love with the Ballerina but is murdered by the jealous Moor. At the end of the ballet, *Pétrouchka*’s soul returns above the Showman’s booth and screams from the rooftop in a strident tritone.









# About our LYNN UNIVERSITY Philharmonia Orchestra

The Lynn University Philharmonia Orchestra sets the standard for conservatory-level symphonic training. Now in its 15th season as a full symphony, the Philharmonia continues to present high-quality concerts with a wide range of repertoire.

The Philharmonia is directed by Albert-George Schram, who is also resident conductor of the Columbus Symphony Orchestra and the Nashville Symphony.

The Philharmonia was first formed in 1991 as the Harid String Orchestra. It became a full symphony orchestra in 1993 and has been part of Lynn University since 1999, when Lynn took over the operations of the music division of the Harid Conservatory and formed The Conservatory of Music at Lynn University.

As an integral part of the education of the conservatory's graduate and undergraduate music students, the Philharmonia offers superior training through the preparation and performance of orchestral repertoire and a minimum of six public performances per year. It has presented several new works throughout its history, and has always been enthusiastically received by the public and the press.

Music directors of the Philharmonia have included such conductors as Markand Thakar and Arthur Weisberg, and many guest conductors such as David Lockington, Zeev Dorman, Joseph Silverstein and others. It has performed in such venues as the Lincoln Theater in Miami Beach, the Coral Springs City Center, the Spanish River Church in Boca Raton and the Broward Center for the Performing Arts.



# SUPPORTING the conservatory

One of the leading conservatories within a university environment, the Conservatory of Music at Lynn University admits a highly select group of gifted music students who pursue rigorous performance training in solo, chamber and orchestral music.

Beyond the regular operating expenses, the conservatory each year must raise funds for scholarships and additional activities such as student travel and hosting visiting conductors and artists. For some students, meeting the costs associated with a first-rate music performance education can be highly challenging. Scholarships help bridge the gap between talent and financial resources.

We invite you to support these exceptional student-musicians through your gift to the Conservatory Annual Fund or through participation in the Friends of the Conservatory of Music.

You may support the Conservatory of Music by contributing to scholarships, the development of new programs or other student needs. Your gift makes a tremendous difference to our students and helps us fulfill our mission of providing high-quality professional performance education for gifted young musicians.



### Annual fund

A gift to the annual fund can be designated for scholarships, various studios, special concerts or to the conservatory annual fund.

### The Leadership Society of Lynn University

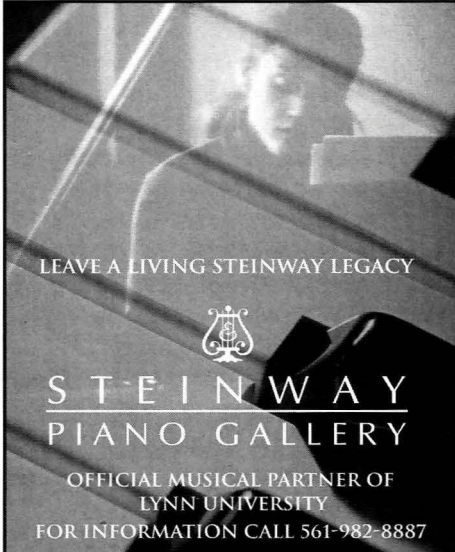
With an annual gift of \$2,500 or more during the fiscal year July 1 to June 30, you will be recognized in the Leadership Society. This premier annual giving society honors donors who recognize the significant impact leadership gifts have in sustaining the excellence of conservatory programs.

Leadership Society donors are invited to exclusive events throughout the year, receive pre-release copies of the *Lynn Magazine*, and are recognized at appropriate Lynn University events for the impact their leadership gift has made. For more information, call 561-237-7745.


### Estate gift

An estate gift will provide for the future needs of the conservatory and may be established by bequest or planned gift. Such gifts may endow scholarships, professorships, performances and programs. We welcome gifts of appreciated stock, real estate or cash. An estate gift is the ultimate way to endow in perpetuity the conservatory and its programs.

For information about how to make a planned gift to support the Conservatory of Music at Lynn University, call Michael H. James, director of planned giving, at 561-237-7469.



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Jan. 1, 2006—Nov. 27, 2007

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# FRIENDS

## of the Conservatory of Music

Since its establishment in 2003, the Friends of the Conservatory of Music has raised significant funds for the conservatory through membership dues and special events. This dedicated group provides financial support for scholarships and other conservatory needs.

The Friends of the Conservatory of Music sponsored the Gingerbread Concert (formerly known as the Family Holiday Concert) on Dec. 9, 2007, to benefit conservatory scholarships. A second benefit, the von Trapp Children in concert with the Lynn Philharmonia, will be held Feb. 24. We cordially invite you to attend and enjoy this delightful performance.

Beyond outstanding music, members of the Friends of the Conservatory also have the pleasure of associating with others who share their enthusiasm for the conservatory and its mission. Members gather throughout the year for membership meetings and an annual tea on April 9. Musical programs are provided by the faculty and students for these special events.

Please join us in furthering excellence at the Conservatory of Music and transforming the lives of talented young musicians.

**Four levels of membership are offered:**

- Life member: \$1,000
- Benefactor: \$250-\$999
- Patron: \$100-\$249
- Friend: \$50-\$99

Dues are fully tax-deductible.

For more information on membership in the Friends of the Conservatory of Music, please contact Lisa Miller at 561-237-7745.



The Friends of the Conservatory of Music gratefully acknowledges the support of the following members (for the period Jan. 1, 2006—Nov. 27, 2007):

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# Our ORCHESTRA

## **VIOLIN**

Elena Chernova  
Emily Deppa  
Ann Fink  
Natalia Herrera  
Gareth Johnson  
Vadim Kim  
Seul-A Lee  
Edgar Leite  
Valentin Mansurov  
Helena Piccazio  
Marcoantonio Real  
d'Arbelles  
Sandra Rubio  
Sonia Shklarov  
Valentin Stancioi  
Vasile Sult  
Xinou Wei  
Maryna Yermolenko

## **VIOLA**

Matthew Barwegen  
Alex Briscaru  
Rebecca Diderrich  
Ioana Luca  
David Pedraza  
Wallas Pena  
Carlos San Isidro

## **CELLO**

Ilie Curteanu  
Christine Echezabal  
Joseph Goering  
Caleb Jones  
Adriana Lombardi  
Oksana Rusina  
Aziz Sapaev

## **DOUBLE BASS**

Jeff Adkins  
Douglas Ferreira  
Madeleine Leslie  
Hideki Sunaga

## **FLUTE**

Luis Bautista  
Oderlyn Gutiez  
Kasia Paciorkowska  
David Suarez

## **OBOE**

Noah Redstone  
Charles Swan  
Veroslav Taskov  
Nicholas Thompson

## **CLARINET**

Stojo Miserlioski  
Mauricio Murcia  
Ciprian Stancioi  
Girard Villanueva

## **BASSOON**

Eduardo Albuerme  
Joshua Paul Rhodes  
Carlos Viña

## **FRENCH HORN**

Audrey Destito  
Erin Huang  
Mario Lopez  
Joel Ruiz  
Yu-Ju Sun

## **TRUMPET**

Jeffery Karlson  
Aaron Mahnken  
Nikola Nikolovski  
Joshua Pierson  
Moises Americo Silva  
David Stonecipher  
Alexander E. Wiener

## **TROMBONE**

Gentry Barolet  
Alex Nisbet

## **BASS TROMBONE**

Travis Dobson  
Skyler Johnson  
Leonides Perez

## **TUBA**

Bud Holmes  
William Rueckert  
Georgi Shterev

## **PERCUSSION**

Joel Biedrzycki  
Piero Guimaraes  
Anthony Pastore  
Chris Tusa

LYNN UNIVERSITY PRESENTS

# The von Trapp Children

in concert with the Lynn University Philharmonia Orchestra

4 p.m.

Sunday, Feb. 24

Boca Raton  
Community Church  
470 N.W. Fourth Ave.  
Boca Raton, Fla.



Tickets: \$75/\$50/\$35  
Ticket Office: 561-237-9000

Sponsored by the Friends of  
the Conservatory of Music

## UPCOMING SPECIAL

# Events

### **WEDNESDAY, FEB. 20**

**Libby Dodson's Live at Lynn presents  
Freda Payne: A Tribute to Ella Fitzgerald  
2 and 7:30 p.m.**  
Amarnick-Goldstein Concert Hall  
Tickets: \$35

### **THURSDAY, FEB. 21**

**Tao Lin Piano Recital  
7:30 p.m.**  
Amarnick-Goldstein Concert Hall  
Tickets: \$25

### **SATURDAY, FEB. 23**

**Elmar Oliveira in Recital  
7:30 p.m.**  
Amarnick-Goldstein Concert Hall  
Tickets: \$25

### **SUNDAY, FEB. 24**

**The von Trapp Children in concert with  
the Lynn University Philharmonia  
Orchestra  
4 p.m.**  
Sponsored by the Friends of the  
Conservatory of Music to benefit the  
conservatory scholarship fund  
Boca Raton Community Church  
Tickets: \$75/\$50/\$35

### **THURSDAY, MARCH 13**

**New Music Celebration:  
Contemporary Greats  
7:30 p.m.**  
Amarnick-Goldstein Concert Hall  
Tickets: \$25

### **SATURDAY-SUNDAY, MARCH 15-16**

**Libby Dodson's Live at Lynn presents  
ShaeLaurel—Irish Family Band  
7:30 p.m. Saturday, March 15  
and 4 p.m. Sunday, March 16**  
Amarnick-Goldstein Concert Hall  
Tickets: \$35

### **THURSDAY, MARCH 20**

**New Music Celebration: Spotlight on  
Bruce Polay (world premiere)  
7:30 p.m.**  
Amarnick-Goldstein Concert Hall  
Free admission

### **FRIDAY, MARCH 21**

**SATURDAY, MARCH 22**  
**Nothing But Klezmer with Paul Green  
and Klezmer East  
7:30 p.m.**  
Amarnick-Goldstein Concert Hall  
Tickets: \$25

### **SATURDAY, APRIL 12**

**The Lynn University Philharmonia  
Orchestra in Concert at Mizner Park  
7:30 p.m.**  
Count de Hoernle Amphitheater at  
Mizner Park  
Free admission

**University Ticket Office:  
561-237-9000**

Visit [www.lynn.edu](http://www.lynn.edu) for a complete  
schedule of events.